

Sammlung

classischer und moderner Compositionen

für das

Pianoforte zu zwei Händen.

1. Arditi, L. , Il Bacio	10 Sgr.	48. Clementi, M. , Op. 36. No. 1. Sonatine in C-dur .	7 1/2 Sgr.
2. Bach, Ph. E. , Sonate in F-moll	7 1/2	49. — " 36. " 2. " " G-dur .	7 1/2
3. do. J. S. , Chromatische Fantasie und Fuge .	20	50. — " 36. " 3. " " C-dur .	7 1/2
4. — " Concert im ital. Styl	25	51. — " 36. " 4. " " F-dur .	7 1/2
5. — " Gavotte in D-moll	5	52. — " 36. " 5. " " G-dur .	7 1/2
6. — " " G-moll	5	53. — " 36. " 6. " " D-dur .	7 1/2
7. — " Gigue in B	5	54. — " 37. 3 Sonaten, complette .	25
8. — " Prälud. u. Fuge über d. N. Bach .	10	55. — " 38. 3 " " " " " " .	30
9. — " 6 kl. Prälud. für Anfänger	10	56. — " 50. No. 1. Sonate in A-dur .	30
10. — " 3 Sarabanden	5	57. — " 50. " 2. " " D-moll .	30
11. — " 12 kl. Prälud. oder Exercicen . .	20	58. — " 50. " 3. " " G-moll .	30
12. — " Prälud. in C. a. d. wohltemp. Clavier .	5	59. Dusseck, J. L. , Op. 9. No. 1. Sonate in B-dur .	15
13. Bardarzewska, Thl. , La prière d'une vierge .	10	60. — " 9. " 2. " " C-dur .	20
14. — " Douce rêverie	7 1/2	61. — " 9. " 3. " " D-dur .	20
15. — " Mazurka	7 1/2	62. — " 24. " " " B-dur .	15
16. — " Prière exauçée	10	63. — " 43. " " " A-dur .	20
17. Beethoven, L. van , Op. 2. No. 1. Son. in F-moll .	20	64. — " 62. La consolation	12 1/2
18. — " 2. " 2. " " A-dur .	20	65. — " Les Adieux	10
19. — " 2. " 3. " " C-dur .	20	66. — " La chasse	10
20. — " 7. " " " Es-dur .	20	67. Farvarger, R. , Op. 18. L'adieu. Nocturne .	10
21. — " 10. " 1. " " C-moll .	20	68. Field, J. , No. 1. Nocturne C-dur	7 1/2
22. — " 10. " 2. " " F-dur .	20	69. — " 2. " " C-moll	7 1/2
23. — " 10. " 3. " " D-dur .	20	70. — " 3. " " As-dur	7 1/2
24. — " 13. " " Pathétique in C-moll .	20	71. — " 4. " " A-dur	10
25. — " 14. " 1. " " E-dur .	20	72. — " 5. " " B-dur	5
26. — " 14. " 2. " " G-dur .	20	73. — " 6. " " F-dur	7 1/2
27. — " 26. " " " As-dur .	20	74. — " Rondo in A	5
28. — " 27. " 1. " " Es-dur .	20	75. — " Sonate in A	15
29. — " 27. " 2. " " Cis-moll .	20	76. Fumagalli, Ad. , Op. 33. La Pendule	10
30. — " 28. " " " D-dur .	20	77. Gerville, L. P. , Op. 1. Bengali au réveil . .	7 1/2
31. — " 31. " 1. " " G-dur .	20	78. — " 2. Rossignol et fauvette . .	25
32. — " 31. " 2. " " D-moll .	20	79. — " 3. Le Carillon de mon clocher .	10
33. — " 31. " 3. " " Es-dur .	20	80. Goria, A. , Op. 1. Le papillon	10
34. — " 49. " 1. " " G-moll .	10	81. — " 4. Canzonetta	10
35. — " 49. " 2. " " G-dur .	10	82. — " 5. Olga-Mazurka	7 1/2
36. — " 51. " 1. Rondo in C-dur .	10	83. — " 6. Caprice-Nocturne	10
37. — " 52. " 2. " " G-dur .	10	84. — " 7. Etude de concert	10
38. — " Sehnsuchts-, Schmerzens- und Hoffnungs-Walzer .	7 1/2	85. — " 8. " " " " " " " " .	12 1/2
39. — " Trauerm. a. d. Sonate Op. 26 .	7 1/2	86. — " 9. Sérénade p. la m. gauche .	10
40. — " Variation. über „Mich fliehen alle Freuden“ .	10	87. — " 10. L'attente, Nocturne	12 1/2
41. — " Rondo in A	10	88. — " 11. Le calme, " " " " .	12 1/2
42. — " Andante in F	12 1/2	89. — " 12. Alice, Valse	10
43. Bertini, H. , Op. 88. Ma Normandie	12 1/2	90. — " 13. Andante de salon	12 1/2
44. Clementi, M. , Op. 26. No. 1. Sonate in A-dur .	20	91. — " 14. Mazourka brillante	10
45. — " 26. " 2. " " Fis-moll .	20	92. — " 15. L'éléganza, Etude	10
46. — " 26. " 3. " " D-dur .	20	93. — " 16. Improvisation, Etude	10
47. — " 36. 6 Sonatinen, complette .	25	94. — " 17. Barcarolle	15
		95. — " 18. L'espérance, Mazurka	7 1/2
		96. Gounod, Ch. , Walzer a. Faust	10

Berlin, bei Robert Timm.

PRIÈRE EXAUCÉE

(DAS ERHÖRTE GEBET)

Antwort auf das Gebet einer Jungfrau

von

THECLA BADARZEWSKA.

Lento.

PIANO

f *pesante*

p *Ped.* *P*

Andante espressivo. *semplice*

mf

con affetto

f

p

p

dolce

con molto espressione

f

mg.

cantando m.d.


The musical score is written for piano on five systems of grand staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system is marked *con affetto* and includes a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the fourth measure. The third system continues the piano texture. The fourth system features a piano (*p*) dynamic in the first measure and a *dolce* (sweet) instruction in the third measure. The fifth system is marked *con molto espressione* (with much expression) and includes a forte (*f*) dynamic in the second measure. The system concludes with a mezzo-giochiato (*mg.*) dynamic and the instruction *cantando m.d.* (singing in a cantabile manner).



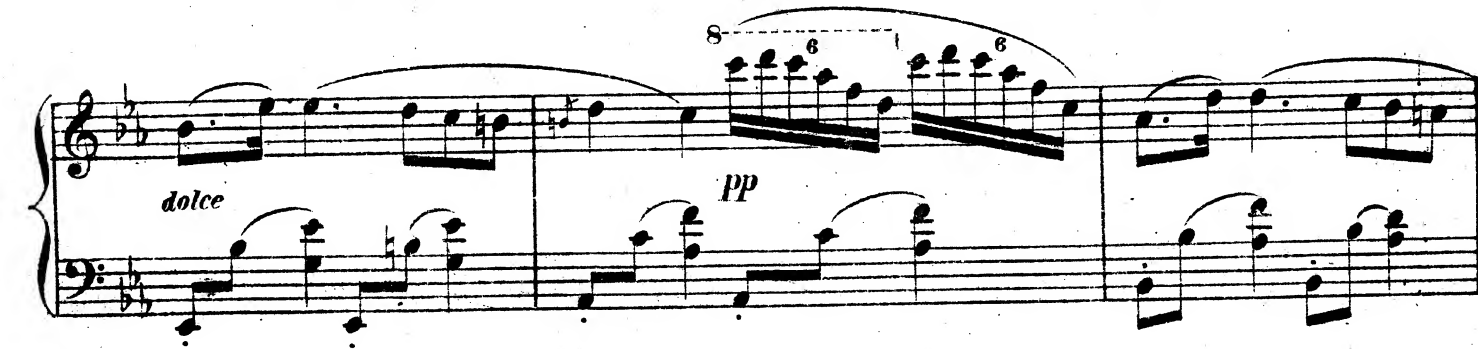
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note chords in the right hand, often beamed together, and a bass line with eighth notes and rests. The first measure contains a whole note chord in the right hand and a half note in the left hand.



The second system continues the musical piece. It features similar eighth-note chordal patterns in the right hand and a steady eighth-note bass line. The notation includes various articulations and phrasing slurs across measures.



The third system introduces a dynamic change with a forte (*f*) marking. The right hand features more complex chordal textures, including some sixteenth-note passages. The bass line remains active with eighth notes.



The fourth system begins with a *dolce* (sweet) marking. It features a series of sixteenth-note runs in the right hand, some marked with fingerings (8, 6, 6). The dynamic shifts to *pp* (pianissimo). The bass line continues with eighth-note accompaniment.



The fifth system continues the *pp* section. It features more sixteenth-note runs in the right hand, with fingerings (8, 6, 6) indicated. The bass line maintains its eighth-note accompaniment pattern.

This page of musical notation is for a piano piece, featuring five systems of staves. The notation is complex, with many trills, slurs, and dynamic markings. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The dynamics range from *pp* (pianissimo) to *f* (forte). The notation includes many trills, slurs, and dynamic markings. The first system has a *pp* marking. The second system has a *pp* marking and a *f* marking. The third system has a *pp* marking. The fourth system has a *f* marking. The fifth system has a *f* marking. The notation is dense and intricate, with many trills and slurs. The page number 133 is at the bottom.

p

f

decrescendo

p

calando

sempre decresc.

pp

estinto

The musical score is written for piano on five systems of staves. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a decrescendo marking. The fourth system has a piano (*p*) dynamic and a *calando* marking. The fifth system includes a *sempre decresc.* marking and a piano-piano (*pp*) dynamic. The final system concludes with an *estinto* marking. The notation includes complex melodic lines with many beamed notes and slurs, and a bass line with chords and single notes.